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*A Hammond Textbook*

108

**EXERCISES IN  
HARMONISATION**

(Melodies and Basses)

*by*

**WILLIAM LOVELOCK**

D. Mus. (London)

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108

# EXERCISES IN HARMONISATION

( MELODIES & BASSES )

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by

## WILLIAM LOVELOCK

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## **FOREWORD**

This booklet has been designed especially for candidates entering for the diplomas of L.R. A. M. and A.T.C.L. The paper work of both these examinations includes a certain amount of harmonisation of melodies and basses and it is hoped that the present publication will provide useful material of the correct standard.

A knowledge of Harmony up to and including the dominant 7th, passing notes and simple suspensions (as needed for the examinations) is assumed. The notes appended to some of the exercises may draw attention to important points which, in the experience of examiners, are frequently overlooked.

The exercises should also be found useful as extra material at various stages in the study of Harmony, apart from examination work. If the student can work them satisfactorily with the comparatively elementary chord bases needed, more advanced methods of harmonisation should present little difficulty. The writer feels that it is impossible to lay too strong a foundation in the earlier stages, and the more material there is available for this, the better.



# I. Melodies without modulation

For four voices (S.A.T.B.)

1 *Handwritten: II EEg III OF# 1 BOT IV EGB V FAC*

- (a) Note the sequence, which must be harmonised entirely sequentially.  
 (b) Avoid a *direct* perfect cadence here — use VIIb - Ib.

2

- (a) Avoid a direct perfect cadence here.

3

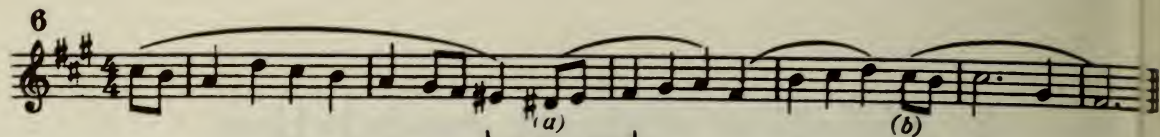
- (a) Avoid a direct perfect cadence — use either inverted perfect, or interrupted.  
 (b) Half close, strong to weak; use  $\frac{4}{3}$  on the dominant.

4

- (a) Passing notes. N.B. It is never advisable to harmonise isolated quavers, approached and quitted by step, with separate chords. Treat them as unessential notes.  
 (b) Note use of melodic minor scale descending. The final note of the bracket *must* be harmonised to contain a C#.

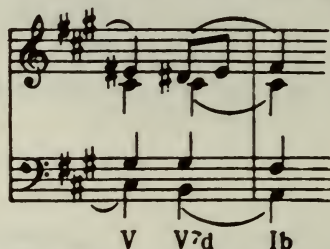
5

- (a) Keep up movement by means of a suspension. N.B. For movement at a cadence always prefer a suspension (if possible) to anything else. It gives greater strength, and a better feeling of progression onwards.



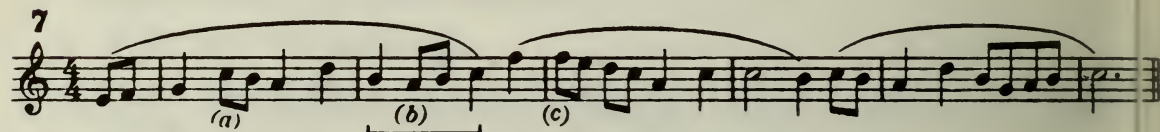
- (a) Accented auxiliary note — the following E# is the harmony note. N.B. The bracketed figure is of common appearance — two leading notes with a lower auxiliary between.

The best harmonisation is:-

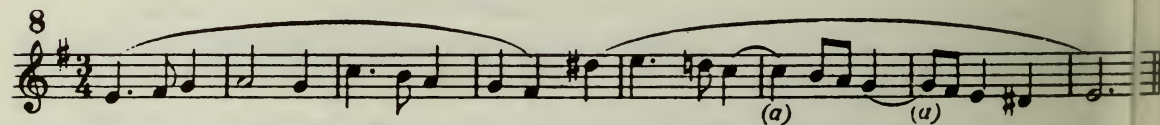


This "stock" treatment should be memorised for use in all such cases.

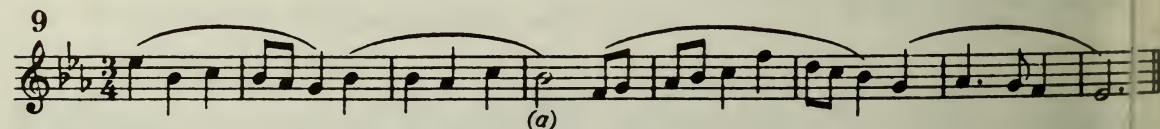
- (b) Accented passing note — the following B is the harmony note. In a descending scalar passage, use of accented passing notes is frequently preferable to use of unaccented ones. The point to be considered is which gives the stronger chord progression.



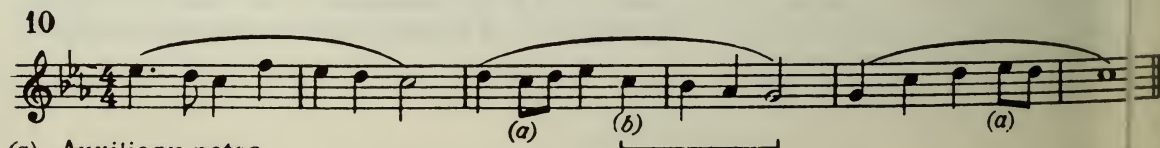
- (a) A.T. & B. enter here.  
 (b) See (a) in No. 6  
 (c) Suspension. A note repeated (or tied) weak to strong, and falling a step, should generally be treated so.



- (a) Suspension



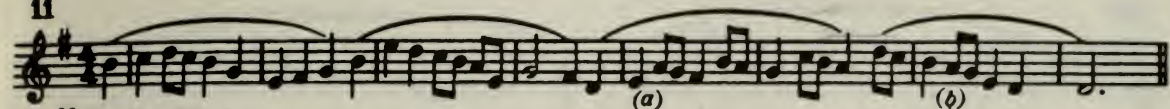
- (a) Introduce a suspension here to keep movement



- (a) Auxiliary notes  
 (b) See (b) No. 4



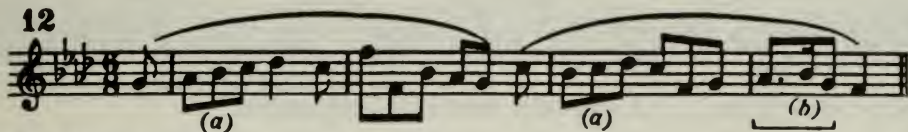
11



(a) Note sequence.

(b) Accented passing note. The following G is quitted by leap, and therefore must be a harmony note.

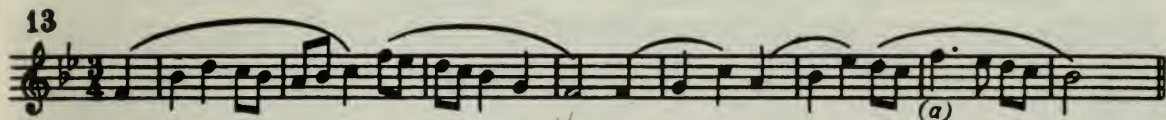
12



(a) Passing notes.

(b) Treat this B $\flat$  as unessential. The bracketted figure is common enough in a  $\frac{6}{8}$   $\frac{3}{4}$ .

13



(a) Let this F become a suspension on the dot.

14



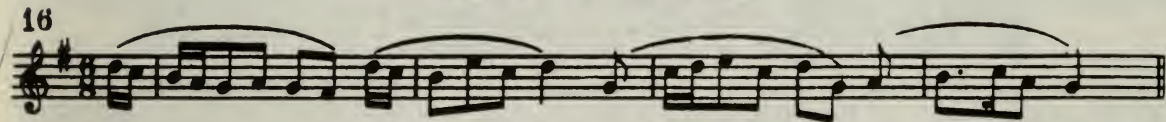
15



(a) Use IIIb here as a substitute for V.

For three voices (S. A. B.)

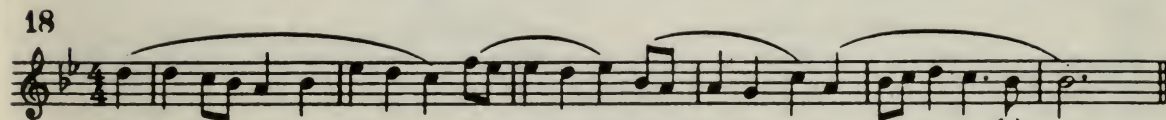
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17

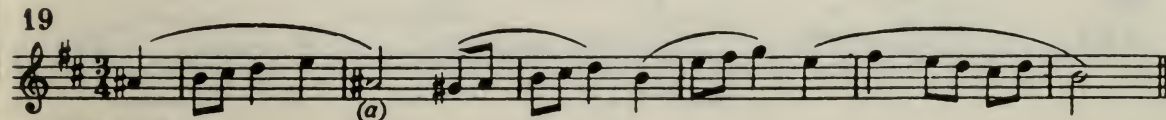


18



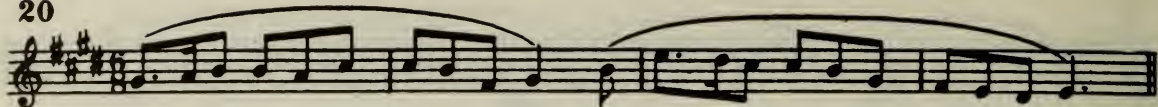
(a) Note of anticipation — unessential.

19

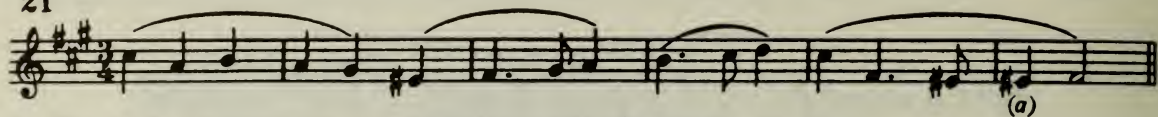


(a) See (a) No. 6.

20

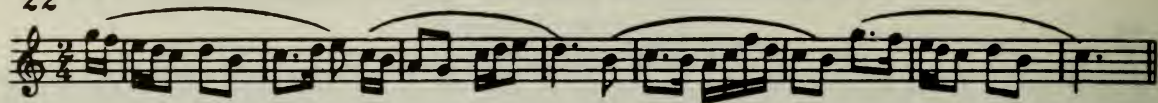


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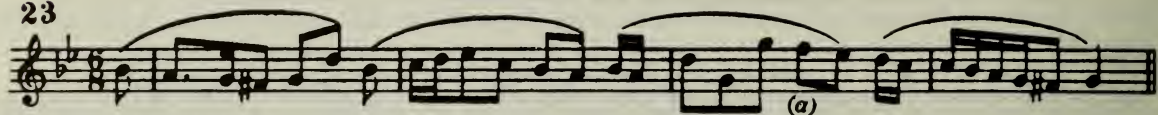


(a) Treat as a retardation, i.e. an upward resolving suspension.

22



23

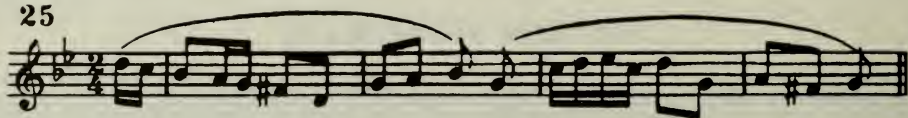


(a) Accented passing note.

24



25

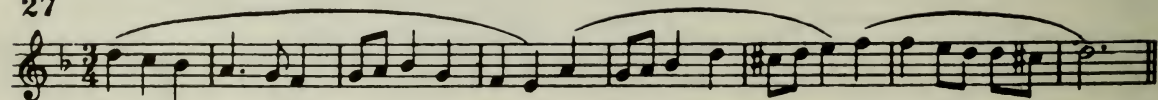


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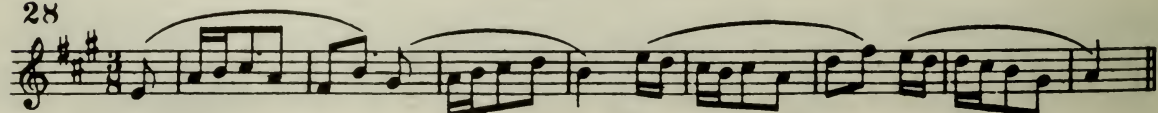


(a) Suspension over tonic harmony.

27



28





29

(a) Suspension.  
(b) Passing note.

30

(a) Treat this G as a passing note.

## II. Basses without modulation

For four voices (S.A.T.B.)

31

32.

33

(a) Use a  $\frac{6}{4}$   $\frac{5}{3}$  here, to keep up the movement.

34

35

(a) Use suspensions to keep movement. Note also the sequence bars 3 and 4.

36

(a) This is the inversion of (a) in No. 6.

The chord basis is:-

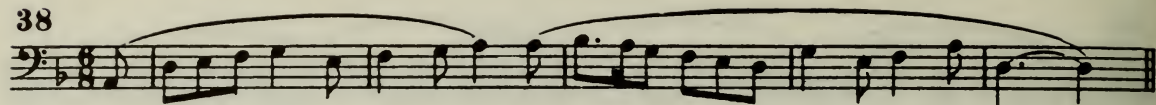
Vb I

Memorise as a stock harmonisation.

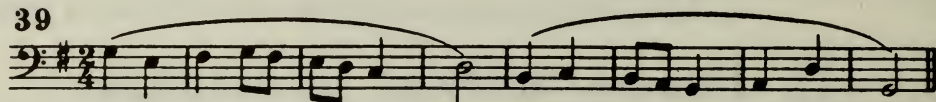
37



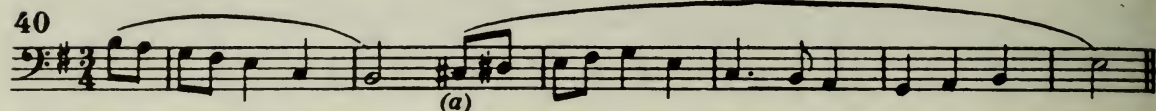
38



39

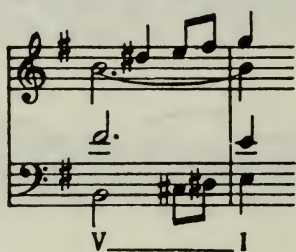


40

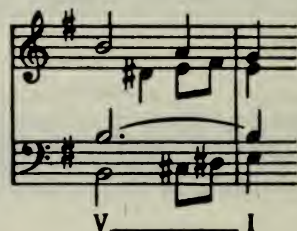


(a) Passing note. Let an upper part move in parallel 3rds with bass.

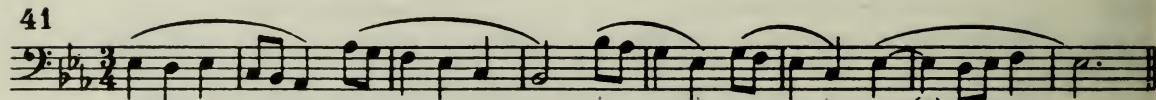
Note chord basis:-



or



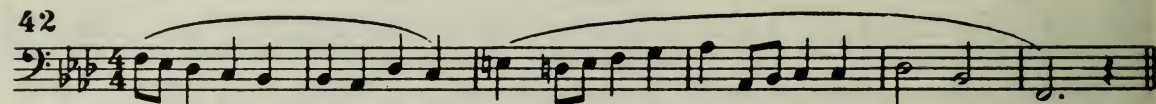
41



(a) Suspension.

1. v L 15. 1 14. 1 v

42

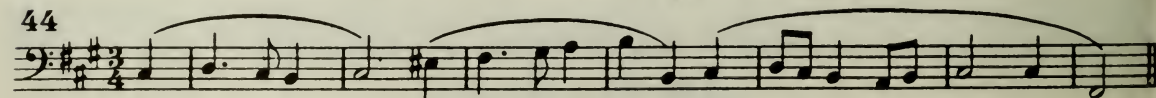


43

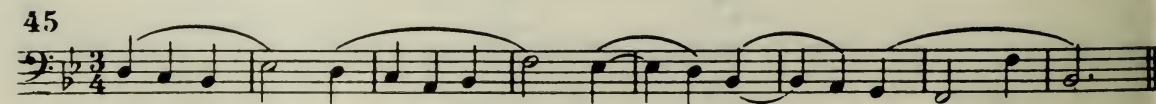


11 V5 V4 1-115

44



45

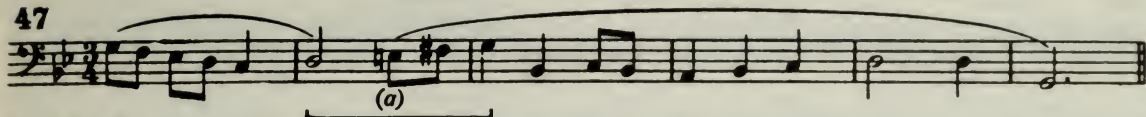




46

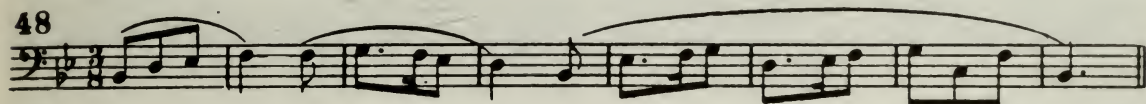


47



(a) See (a) in No. 40

48



49



50



51



52



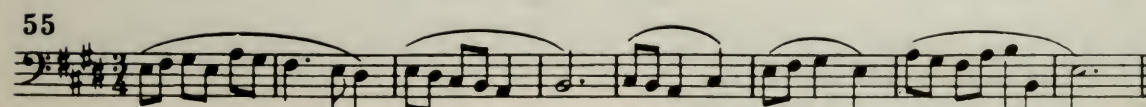
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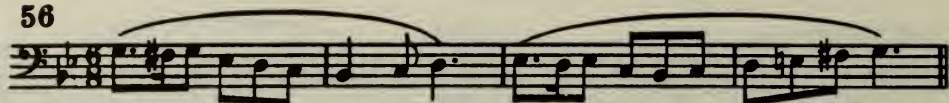
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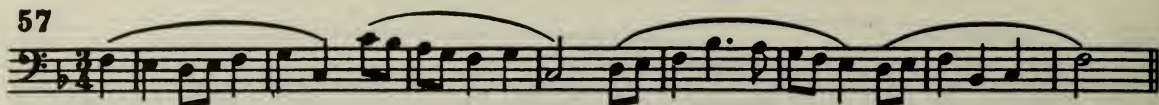
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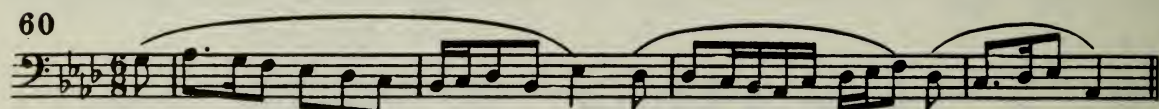
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59



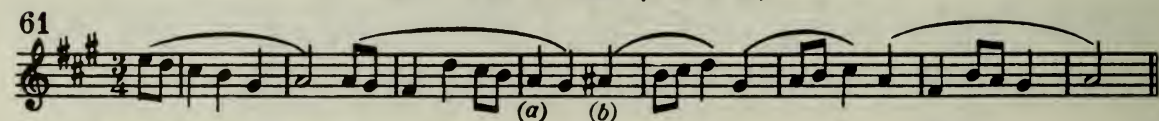
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### III. Melodies with modulation

For four voices (S. A. T. B.)

61



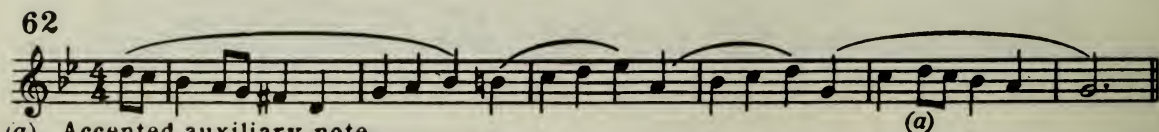
(a)  $\frac{6}{4}$   $\frac{5}{3}$  on dominant for the strong to weak half-close.

(b) The A# shows B minor. Use an *inverted* perfect cadence here, to avoid finality.

*N.B.* A *direct* perfect cadence in a new key should only be used at a *central* modulation. Any other modulation should be made by means of an inverted or (less frequently) interrupted cadence.

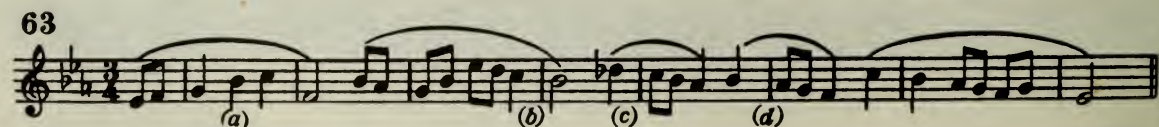
Note also the sequence, which must be carried out in all parts.

62



(a) Accented auxiliary note.

63



(a) A. T. B. enter here.

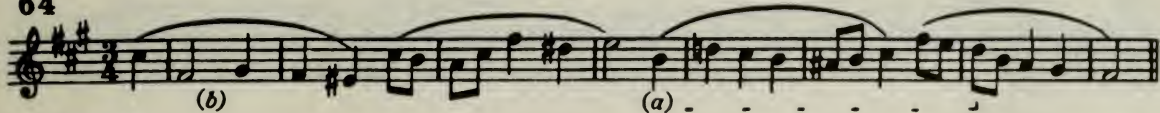
(b) Direct cadence in B flat major.

(c) Inverted cadence in A flat major.

(d) The same, sequentially in F minor.



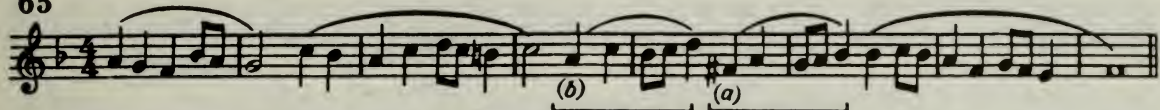
64



(a) B minor.

(b) A.T.B. enter on 2nd beat of the bar.

65



(a) The F# shows this to be in G minor. It is in sequence with (b) which is a 3rd higher.

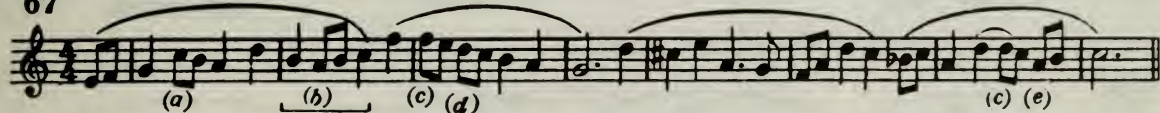
(b) is therefore in Bb major. Use *inverted* cadences in both cases.

66



(a) Accented auxiliary note.

67



(a) A.T.B. enter here.

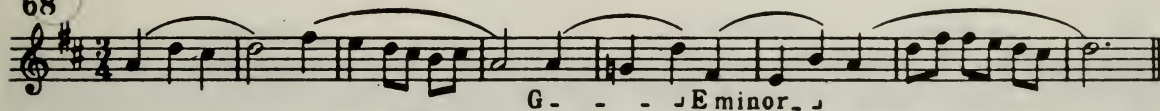
(d) Accented passing note.

(b) See (a) No. 6.

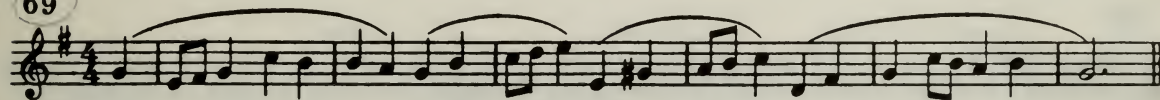
(e) Appoggiatura; the following B is the harmony note.

(c) Suspensions.

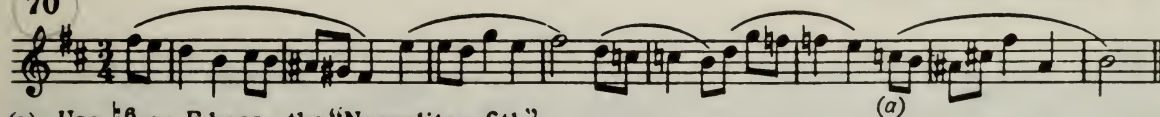
68



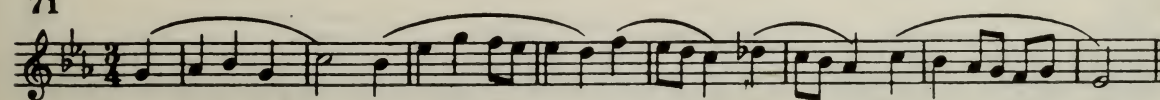
69



70

(a) Use  $\frac{6}{3}$  on E bass—the "Neapolitan 6th"  
Note also the suspensions.

71



72



For three voices (S.A.B.)

73



74



75

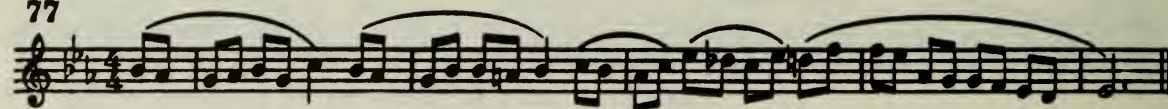


76

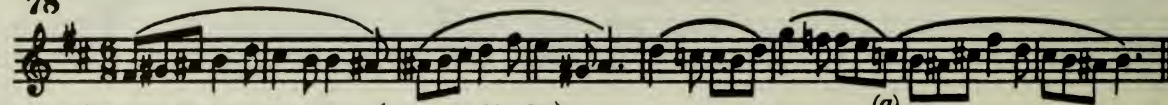


F minor - Eb major.

77



78



(a) Use the Neapolitan 6th (see (a) No. 70).

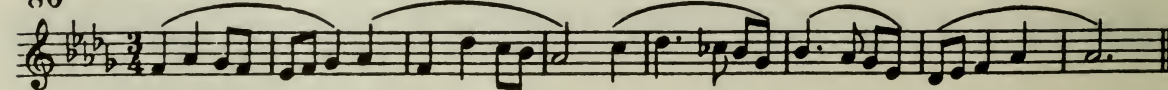
(b) Accented passing note.

79



(a) Accented passing note.

80





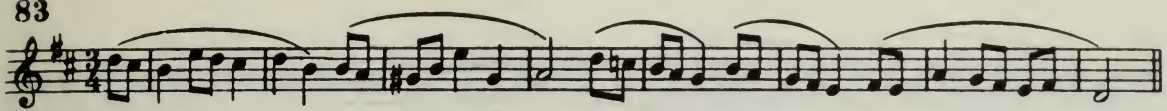
81



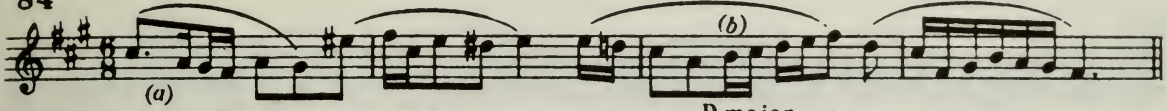
82



83



84



(a) A &amp; B enter on 2nd quaver.

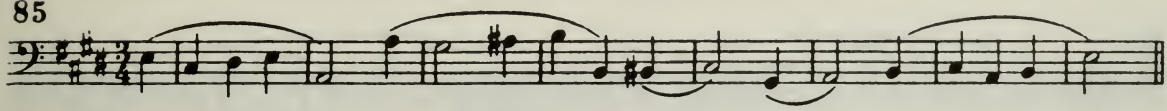
(b) Accented passing note.

D major - J

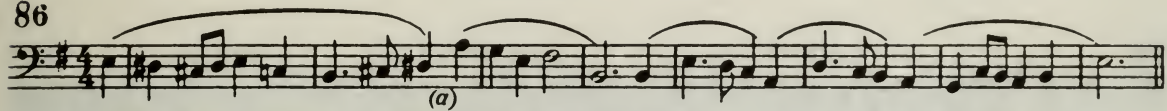
## IV. Basses with modulation

For four voices (S. A. T. B.)

85

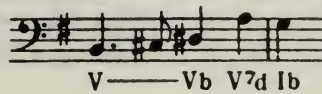


86

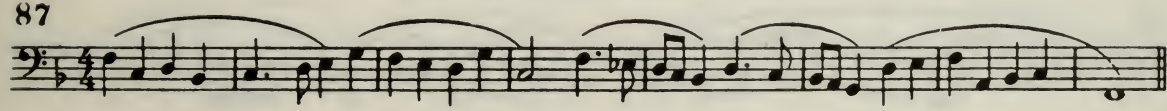


(a) A leap of a diminished 5th upwards is best taken as from 3rd to 7th of same chord.

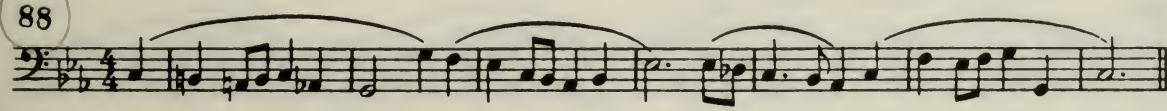
The chord basis is thus:-

V—Vb V<sup>7</sup>d Ib

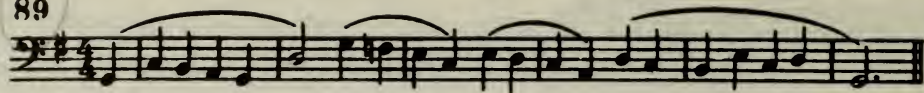
87



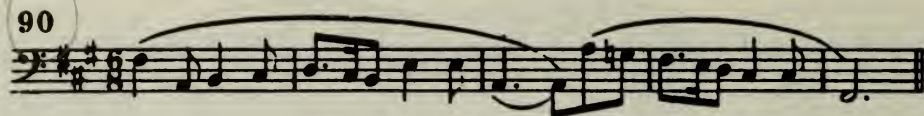
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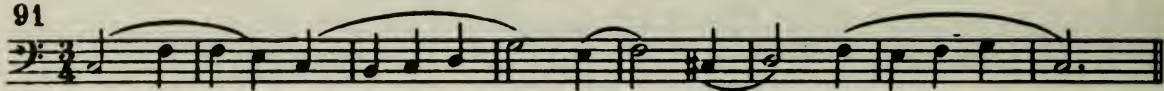
89



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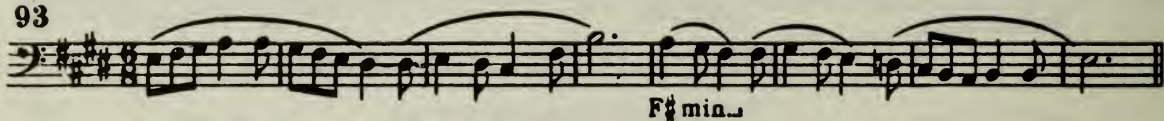
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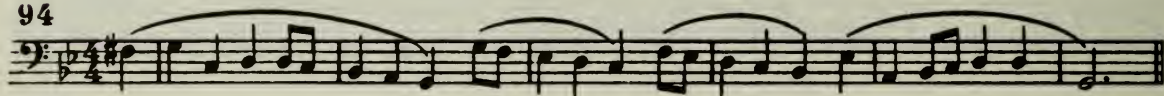
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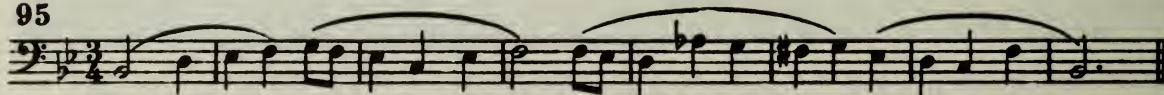
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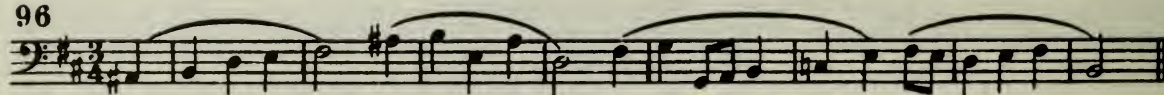
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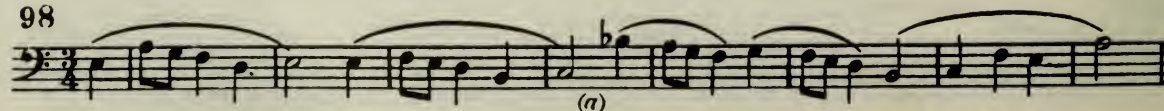


For three voices (S.A.B.)

97



98



(a) A leap of a minor 7th upwards is best treated as from root to 7th of same chord.



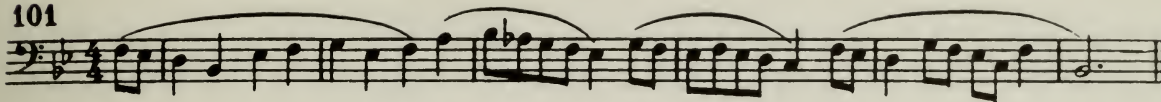
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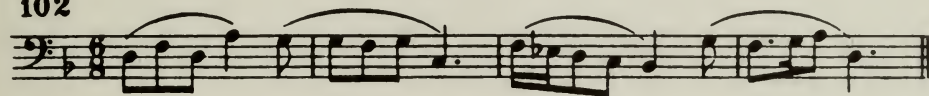
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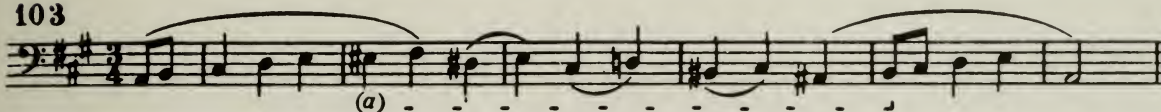
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102

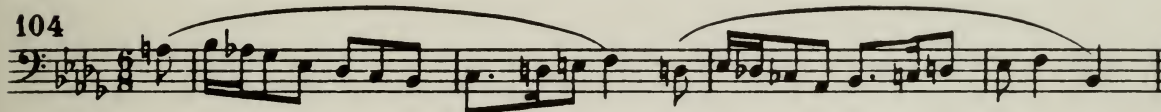


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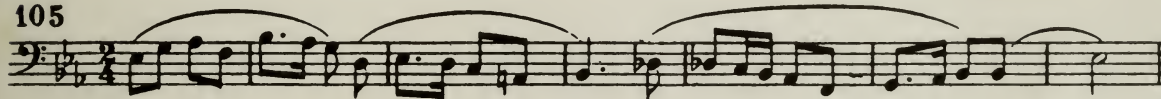


(a) Note the cross rhythm sequence, to be carried out in all parts.

104



105



106

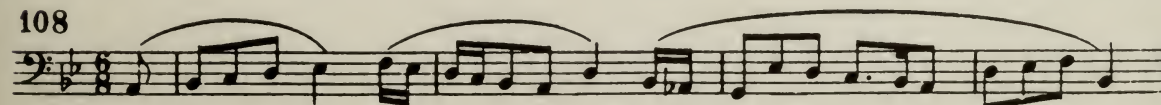


(a) Use the Neapolitan 6th.

107



108









**SUPPLEMENTARY  
EXERCISES  
FOR  
FIRST YEAR HARMONY  
BY  
WILLIAM LOVELOCK**

**D Mus. (Lond.)**

This work has been written in response to many requests for further material for use in connection with First Year Harmony. Additional exercises have been provided to most of the chapters, and have been carefully adapted to fit in with those in the original work.

**WILLIAM ELKIN MUSIC SERVICES,  
DEACON HOUSE, BRUNDALL, NORWICH  
ENGLAND**



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